

Teaching to Fit Florida Inner-City Schools

An Honors Thesis (HONRS 499)

by

Jill Shoaf

Thesis Advisor

Kristi Sheeler

Kristina Sheeler

Ball State University

Muncie, Indiana

Date: May 1995

Expected date of graduation: May 1995

SpCell  
Thesis  
12  
2409  
.24  
1905  
.856

### Purpose of Thesis

This lesson plan explores the necessary components in producing a well planned and culturally diverse lesson on theatrical make-up. First there is a discussion, focusing on the inner-city child, explaining how teachers need to accomodate for diverse cultures in the classroom. The unit plan is in two parts: a ten day unit plan on basic theatrical make-up, using The Importance of Being Earnest by Oscar Wilde as a resource for design, and an additional five day unit developed around the Cuban-American play Dialogue of the Poet and Supreme Leader by Julio Matas. This unit plan displays one aspect of theater that will allow for growth in students from different backgrounds.

How do we accommodate for those different from us? This is a question that many teachers may ask. They deal with students from different backgrounds in each of their classes. Their students may be rich, poor, Caucasian, African-American, Hispanic, Japanese, Native American, Chinese, and so on. Of course this happens more often in urban areas than in rural areas. In the urban areas, diversity flourishes. The cultures differ so much that an understanding may be hard to make reality. Inner-city children suffer the most because of this inability to understand different cultures and languages. Teachers must make a way to bring about better education that includes diverse cultures and encouragement for expression.

Inner-city children, like other students, deserve the best education possible. Sometimes, this is not achieved. The living conditions and attitudes of the city get in the way of a well rounded education. The teachers within these schools come from different backgrounds than their students. They do not understand the language, attitudes and customs of the inner-city child. In addressing this problem, Herbert L. Foster says in Ribbin', Jivin', and Playin' the Dozens,

it is the unconscious or conscious racist or ethnocentric behavior that creates the unrecognized dilemma when educators refuse to understand, accept, or work with, on other than their rigid terms, many students whose life experiences, dress, speech and behavior are different from theirs - that is, students who exhibit lower class or blue collar behavior in general. (p.38)

This also applies to those of Hispanic and African-American heritage. Each teacher only understands concepts through his or her language and dialect. They do not take the time to study how the children are taught to communicate within their families and communities. They feel that the students should adapt to their teaching styles. In reality the teacher and student need to meet each other half way to better understand each other.

Teachers in the inner-city schools need to include each student's cultural background into the lessons. Students understand material better when it is related to the way they are raised and their ancestry. They want a sense of identity in their school work instead of a demand of adaptation to what the teacher wants to teach. Inner-City Schools: Children, Teachers and Parents discusses the general issues that influence the inner-city education. The authors, C. Turney, C.B. Inglis, K.E. Sinclair, and R.G. Straton, state that a

general education issue which has special relevance for the inner-city education concerns the provision of an education which will contribute to the individual's personal development and prepare him for later life in the broadest sense. One approach has been to supplement and enrich the individual's home background through provision of a wide variety of skills and experiences. Such an aim may be especially pertinent for children who come from culturally restricted or different backgrounds as is frequently believed to be the case for children in inner-city areas. The existence in inner-city areas of people from a variety of cultural backgrounds, especially those associated with distinctive ethnic traditions and cultures, increases the possibility of conflict between schooling and home background with resulting harmful effects on the development of self-esteem and identity. (p.7)

Students lose their sense of identity when they attend schools that tell them that they have to assimilate to the ways of the upperclass, American society. They are not allowed a chance to explore the history that makes them who they are. This does not happen to every student, but many have their ethnic and cultural backgrounds quite often buried underneath the attitudes and ways of an upper-class, white way of life. In order to reach all of our students, teachers need to move past what they are used to and try to accommodate for what their students are used to. Working with and in

regards to diverse cultural and ethnic backgrounds not only allows students to explore their sense of self through their culture, but it also allows teachers and other students to become more educated about who makes up our country. We are a nation of diverse population.

Teachers must find a way to reach students. Getting students interested in academics takes some work. The Inner-City Child suggests that teachers reach students through what the students are interested in. The most obvious way to connect with a child is

through the child's interests as they exist at the moment--the TV programs the child likes, the leaders he or she admires, such as Cesar Chavez or Muhammad Ali. As Fantini and Weinstein say, 'the heart of teaching lies in reaching for the child's content, understanding its significance, and building upon it so that it becomes larger, and expands the child's frame of reference.' The second avenue is through the child's learning style, so that games, role playing, and trips are especially attractive to most inner-city children. (Reissman, p.89).

These are many reasons why theater is a good medium through which students may learn. Theater fits into the interest of many of the inner-city children. Drama allows for trips to special children's productions of plays, creativity in designing technical aspects of theater, and expression through acting. The most beneficial way of reaching inner-city students in regard to theater, is through plays written from the perspectives of their ethnic or cultural group.

Theater provides an outlet for students to escape from the problems of everyday life, the gangs the drugs, and problems at home. There is an understanding of life that is accomplished through theatrical work. Theater has the ability to allow people or students experience events otherwise impossible to experience in everyday life. Students get to see how others live. They look at how events took place in history.

In Communication in the Secondary School, Allen, Wilmington and Sprague say that Theater reflects on

more than a single moment of recognition to include the emotional, physical, and intellectual confrontations that preceded the recognition. In Theater, the recognitions one, that though possibly not perceived by the characters, is distinctly clear to the spectator or reader. Unlike most narrative prose, Theater strips down the action to bare essentials and concentrates on the individuals whose confrontations bring about the moment of recognition. (p.79)

Students see how others make mistakes or achieve greatness. By being able to see the flaws or strong points of a character that the character is not aware of, the student becomes aware of what might need to change within himself or herself. The students come to see their own personal conflicts and strong points. They develop a sense of "who-ness"(p. 78). Many times this self-awareness allows students to express their creative energy that is otherwise suppressed. This energy is essential to the development of personal identity and self-worth.

Through my studies, I have come to the decision of where I would like to teach. In Florida there is a shortage of good teachers. My cousin, Lynn Stephen, a superintendent in Florida, encourages me to teach in Florida. He is concerned for the education of the Cuban-Americans in Florida. There are not enough good teachers who want to take the time to teach these students. Lynn believes that these people are ready and enthusiastic to learn, but are not given the opportunity. I feel obligated to the development of our country to provide education for as many people as possible. I know that there are other ethnic groups that need to be taught, but I would like to focus this unit on Cuban-Americans.

In order to reach this Cuban-American culture, students need to look at scripts written by those of their native land. The issues of exile due to the Revolution in Cuba

is the reason many of the Cuban scripts were written. In Cuban Theater in the United States, Luis F. Gonzalez-Cruz and Francesca M. Colecchia say that,

True exile, geographic exile, forces people to settle in a land not their own and at the same time heightens their awareness of their own identity, causes to appraise and scrutinize their circumstances and to ponder what they left behind and what now sustains them. It also involves an unavoidable process of adaptation to what can be termed foreign living conditions. (p.4)

The students see how others have dealt with the trials. Through these productions, students develop an understanding of how they can express their feelings. Cuban Theater may turn the student onto a medium that will better help him or her deal with cultural changes.

With this unit, I focus on theatrical make-up. This unit plan is a unit on the basics of stage make-up. Then I adapt it to include the Cuban-American culture. I add the reading and analysis of Dialogue of the Poet and the Supreme Leader, by Julio Matas, to the curriculum. This play focuses on two political philosophies in Cuba which shape its society. The students get to see how the Cuban Revolution has affected the people in Cuba. Through make-up design for this play, students come to understand how the cultures differ in appearance, political views and life styles.

This unit plan explores different areas of high school curriculum. I have used theatrical make-up to incorporate other disciplines into the Theater. The areas that are included are history, literature, Spanish and Theater. The history of Cuba is explained to give a basic idea of the trials in Dialogue of the Poet and Supreme Leader by Julio Matas. I also use history to explain the make-up trends during different eras. The literature is represented by the plays The Importance of Being Earnest by Oscar Wilde and Dialogue of the Poet and Supreme Leader by Julio Matas. The Spanish language is incorporated through the cultural aspects of Cuba. Of course the Theater

comes into play in regards to the make-up. Stage make-up is very important to the production of minor and major stagings of plays. This unit plan will give well rounded lessons that are needed to develop the students' creativity and knowledge. With the adaptations, Caucasians and Cuban-Americans have a better way of learning about each others' cultures.



## Works Cited

- Allen, Ron R., S. Clay Willmington, and Jo Sprague. Communication in the Secondary School. Scottsdale, AR: Gorsuch Scarisbrick, Publishers, 1991.
- Foster, Herbert L. Ribbin', Jlvn', and Playin' the Dozens. New York, NY: Ballinger Publishing Company, 1986.
- Riessman, Frank. The Inner-City Child. New York, NY: L Harper and Row Publishers, 1976.
- Stephen, Lynn. Interview. Key West, FL: Superintendent of schools in Florida, 1992.
- Turney, C., K.E. Sinclair, C.B. Inglis, R.G. Straton. Inner-City Schools: Children, Teachers and Parents. Sydney, Australia: Sydney University Press, 1978.

than humans. This helps the students become more interested in using their imaginations by seeing what they can create on their own.

This unit will focus on basic make-up skills, corrective make-up design and period make-up design. The unit is good for students who have at least one year of experience in theatre. I would teach the unit during the middle of the semester to a Theatre 2 class. The make-up design works with the development of a production of a specific play. For example, the class being taught this unit will be working on putting together a production of *The Importance of Being Earnest*. This unit aids the actors and actresses in developing their knowledge of theatre in other areas than acting.

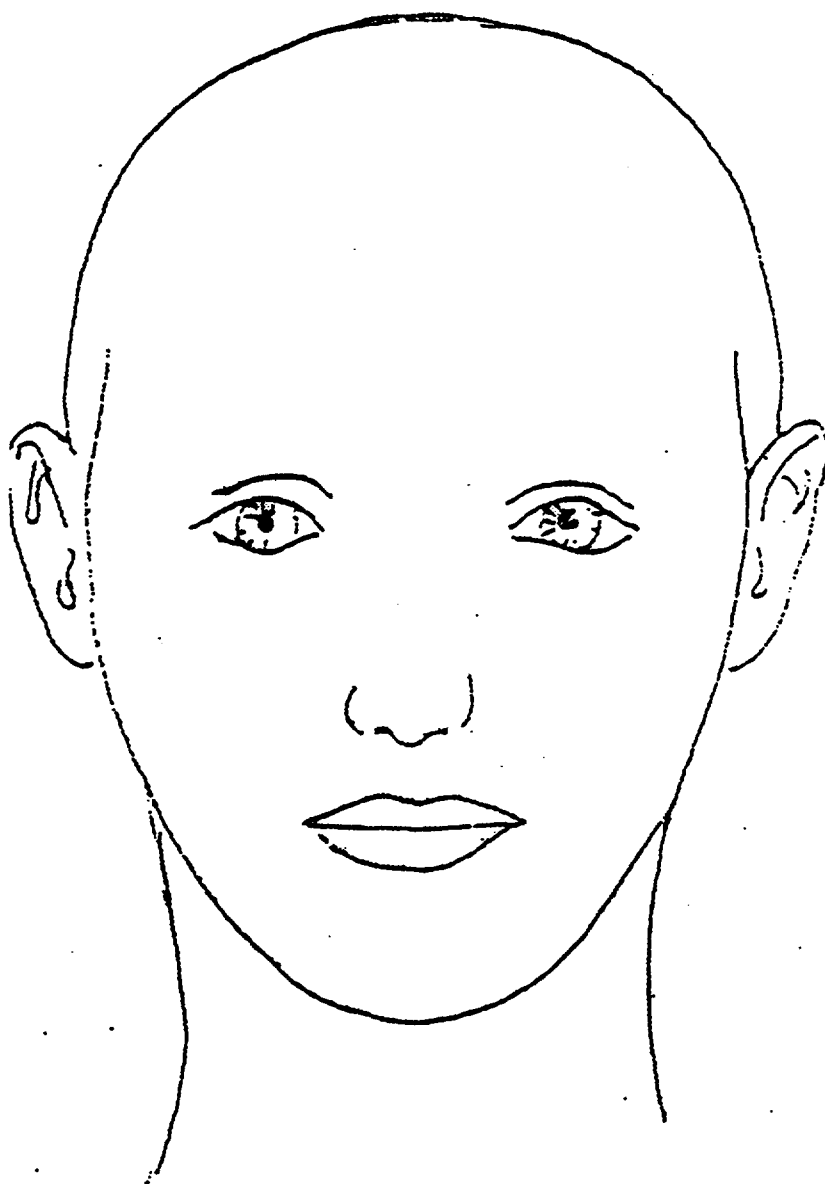
Stage make-up proves to be very important in developing a student's imagination. The imagination is an important part of the human mind. If children remain staring at a television screen, their imagination is limited. Through the creative arts, teachers will inspire their students to use their imaginations to the best of their ability. What they create themselves is more interesting than what is seen on the screen.

### **General Objectives**

- 1. Students will learn the basic techniques used in theatre make-up. (comprehension)**
- 2. Students will learn how to apply make-up to each other. (application)**
- 3. According to historical effects, students will learn how to assess which designs best fit a character. (evaluation)**
- 4. Students will learn techniques for old age, thin, male, female and other characters. (comprehension)**
- 5. Students will understand how make-up can differ for each show according to given circumstances. (application)**

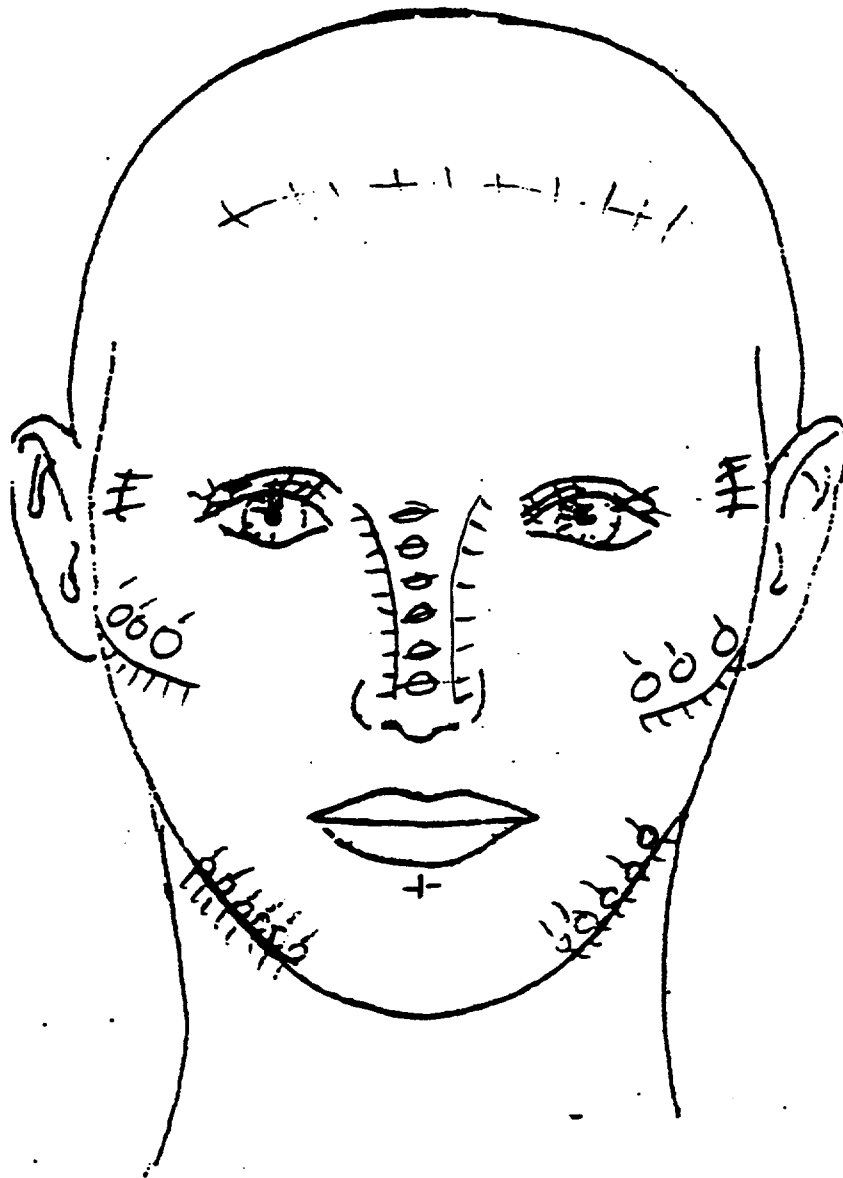
Here are an assortment of facial diagrams needed for the lessons. At the end of each lesson there is a list of materials needed. This will let you know which diagrams to use. Since many of the diagrams are used more than once, I just included them at the beginning of the unit plan.

## Facial Diagram

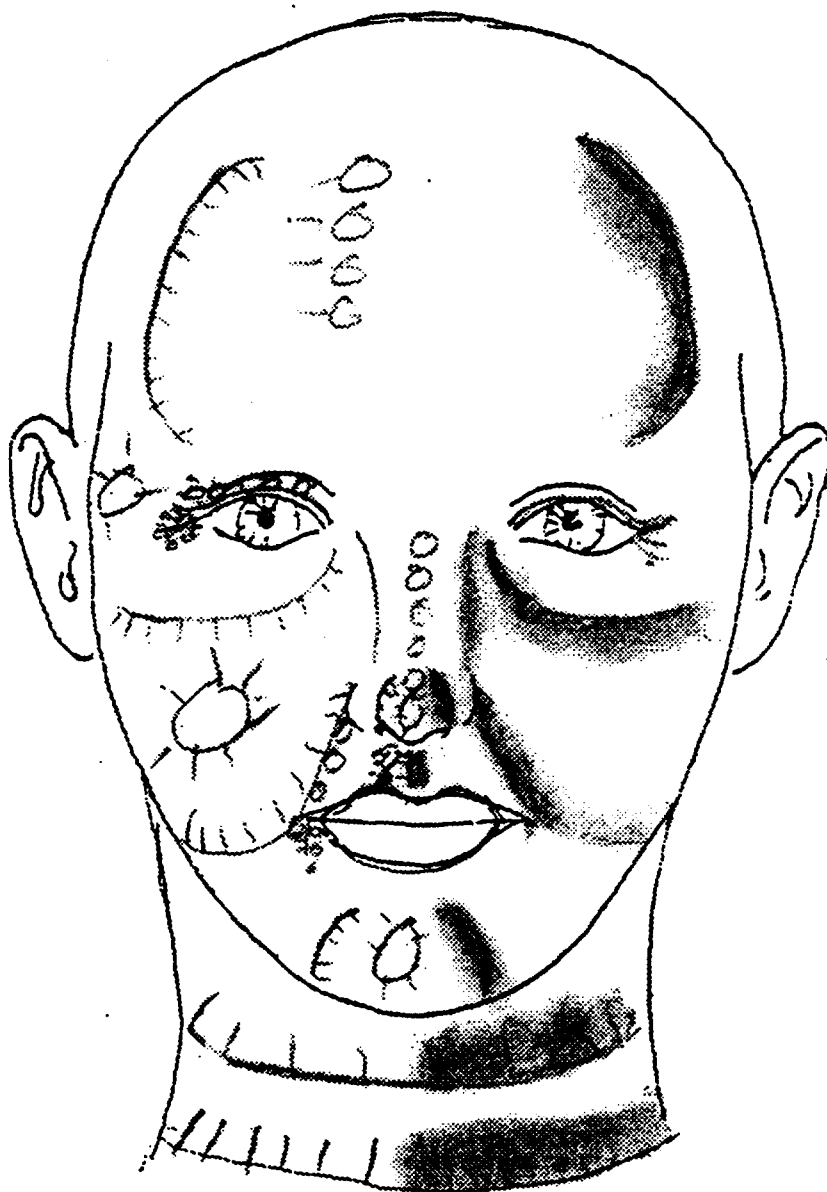


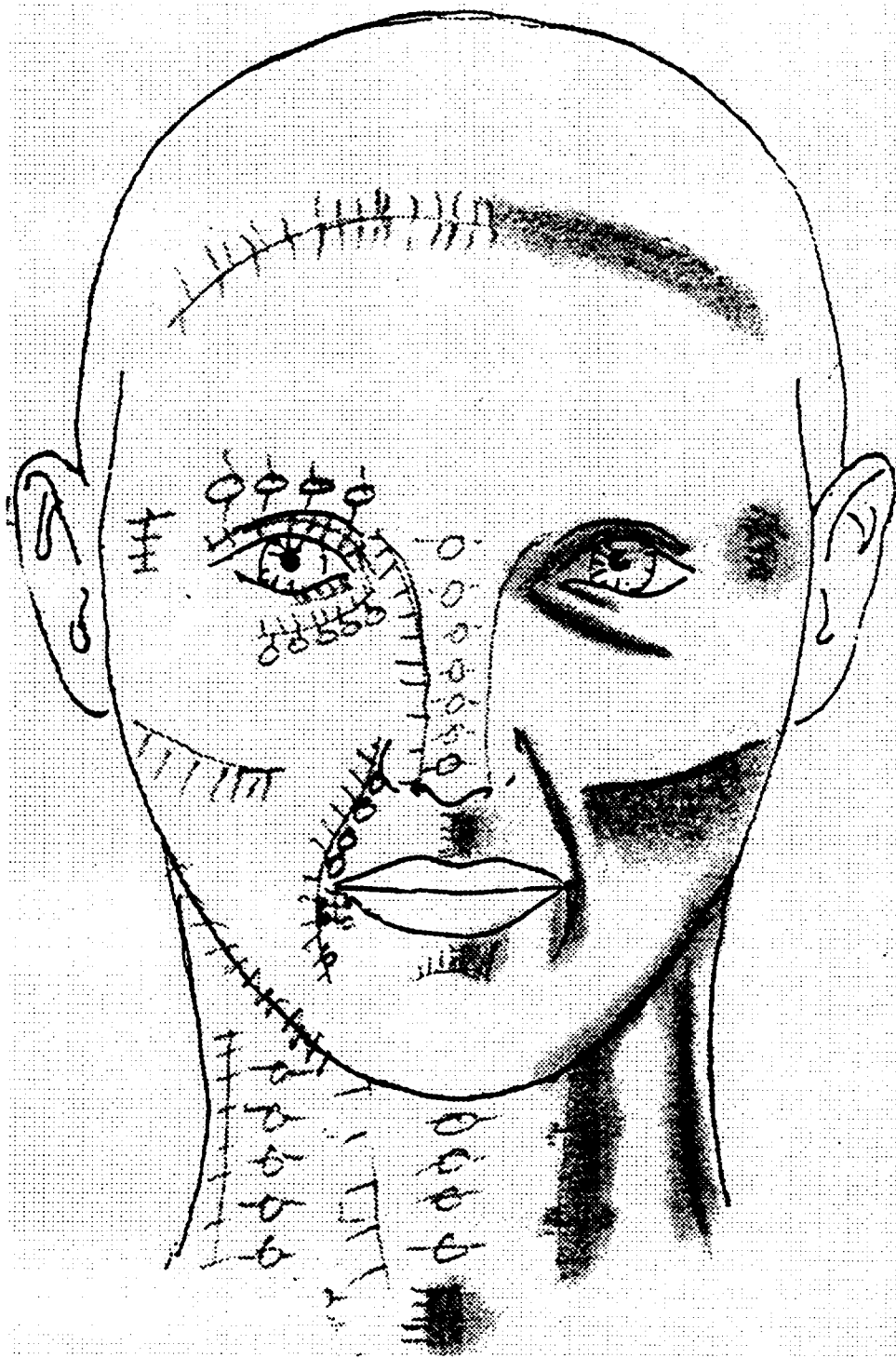
# CORRECTIVE

correct make-up for Gwendolyn



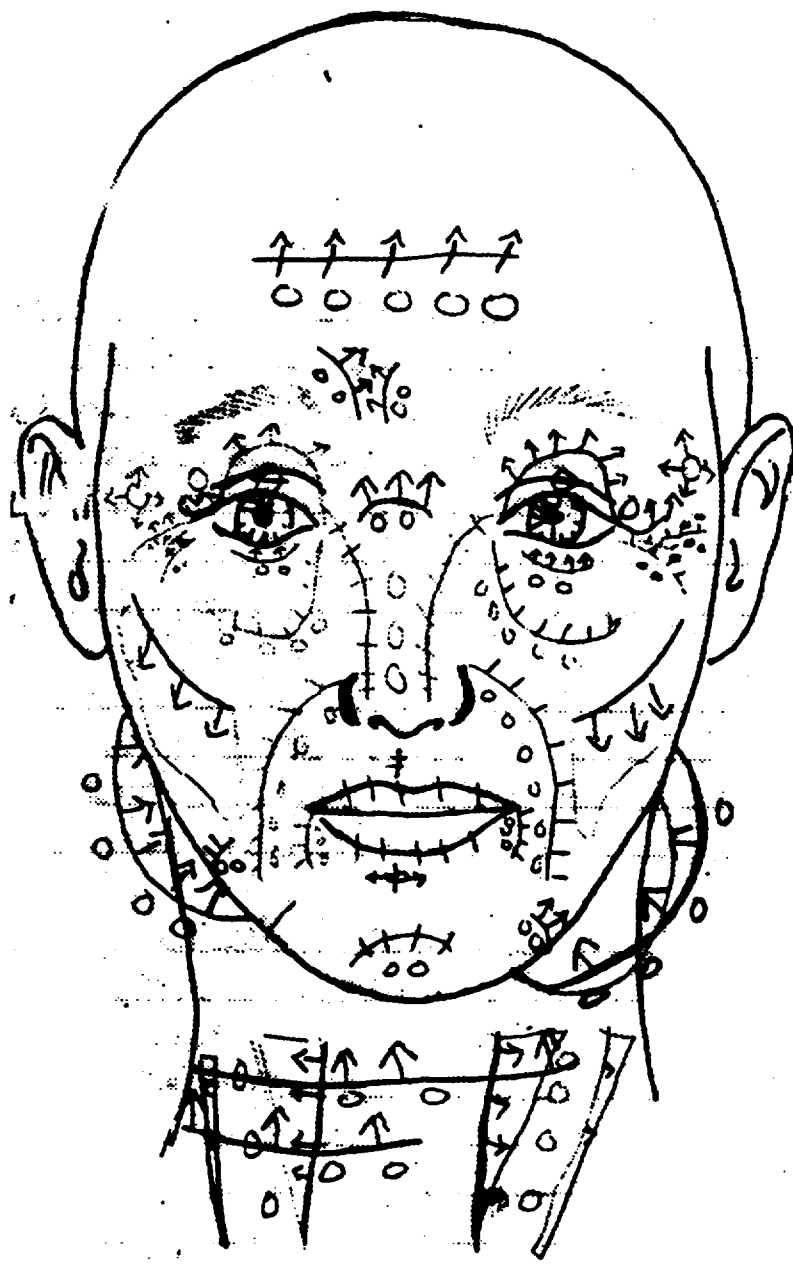
Extreme Stout and incorrect design for Gwendolyn



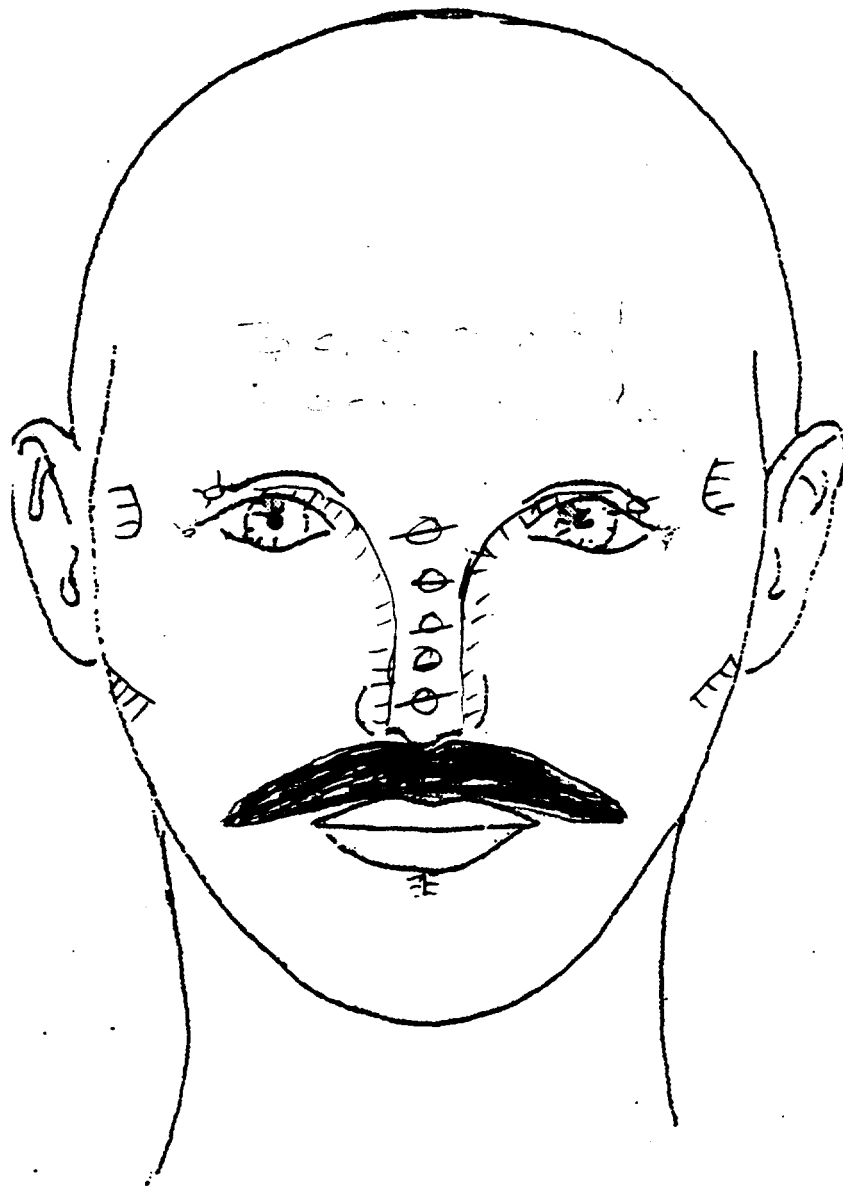




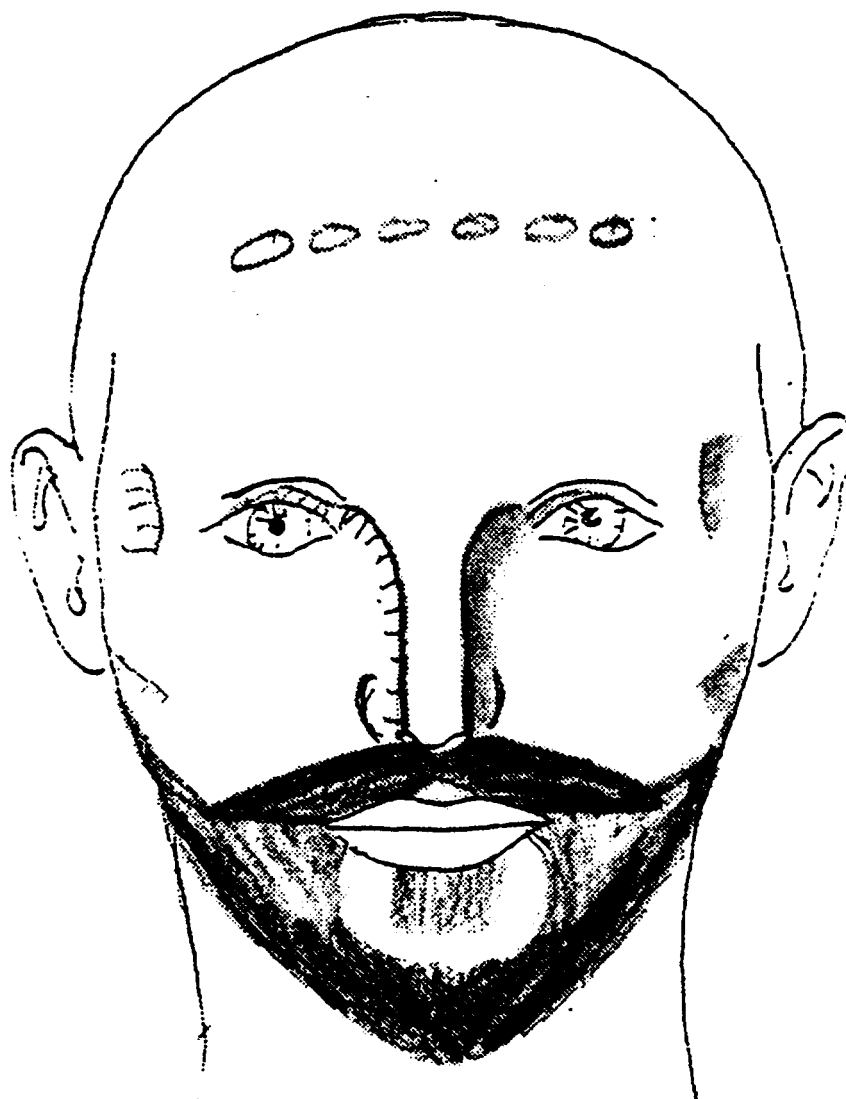
Old Age and incorrect design for John Worthing



correct make-up for John Worthing



period - Elizabethan Male  
(Richard Snake of Ebor, 1572)



## Day One

### Objectives:

1. Students will orally define make-up. (knowledge)
2. Students will verbally, in their own words, explain highlights and shadows.  
(comprehension)
3. On a diagram of a face, students will draw highlights and shadow for a thin nose.  
(application)
4. Students will orally identify the techniques used on a design for corrective make-up.  
(analysis)

Activity: Lecturing and review with questioning of class (questions at end of lesson plan)

### Lesson:

#### I. Preview

##### A. The Face

1. Most important tool when presenting oneself
2. Important in actor's and actress's ability to convince

##### B. Models

1. Enhanced features; such as the cheekbones, the lips, chin line, making eyes look bigger
2. Make-up is used to make them look better

C. Definition of Make-up: The art of applying grease paints and powders to beautify or alter the appearance of the face to make it look like or suggest a typical or specific character.

#### II. Corrective Make-up; making the facial features stand out under lights and improve appearance of the face

##### A. Importance in contemporary/ realistic plays (plays set in the present with normal human characters)

1. Enhance facial features
2. Give color to the face
3. Prevent actor/actress from looking washed out on stage

## B. Terms

1. Base: moisturizer that aids in the application and removal of make-up
2. Foundation: the color used on the exposed skin surface, found in different colors for different complexions.
3. Lines: the necessary addition required to accentuate eyebrows, eyelashes and lips. ex. eyeliner and lip liner
4. Shadows: darkened areas use to define furrows, hollow and other noticeable depressions in the skin. ex. temporal hollows
5. Highlights: contrast to shadows. Lighter colors, used to give an appearance of roundness or elevation to any part of the face. ex. top, middle of nose
6. Blending: The smoothing together of two or more colors used, to eliminate abruptness of the colors.

## C. Application/Design

1. Apply prior to details (in order)
  - a. base
  - b. foundation
2. Detailing
  - a. lines - eyebrows, eyelashes, eyelids, lips (on women)
  - b. shadows - side of nose, eyes, cheeks, chin line
  - c. highlights - cheekbones, middle of nose, temples

## III. Other types of designs

- A. Extremely thin: This design makes the face look thin and sickly, almost gaunt (design provided)
- B. Extremely stout: This design makes the face look fatter and fleshier. (design provided)
- C. Old age: This design incorporates the wrinkle; wrinkles are placed along the forehead, the nasal labial folds, by the eyes to create crows fee, and along the neck; highlights and shadows are place under the eyes to create bags. (design provided)
- D. Period: This design deals with the styles of a specific period in history; this would include styles of given country, gender, age, and time. (example design provided)

#### IV. Closing

##### A. Questions

1. Define Make-up (see above definition). (knowledge)
2. What are highlights and shadows (see above definitions) (knowledge)
3. How do you make a nose look thinner: placing shadows along the side of the nose and blending out, and placing highlight down middle of nose. (application)

##### B. Preview of historical lesson

1. History effects the design of make-up for period plays
2. We will be looking at the different period in history in regards to styles in make-up and hair.

Assignment: need to read The Importance of Being Earnest by Oscar Wilde - due in four days

Materials Needed: Overhead of face, overheads of designs, make-up kit, overhead projector

Sources: Jaremski, Kathy. Stage Make-up. Notes 1992.

Liszt, Rudolph G., Dr. The Last Word in Make-Up. New York, NY: Dramatists Play Service, 1977.

**MAKEUP** - The art of apply grease paints and powders to beautify or alter the appearance of the face to make it look like or suggest a typical or specific character.

**BASE** - moisturizer that aids in the application and removal of makeup.

**FOUNDATION** - The color used on the exposed skin surface, found in different colors for different complexions.

**LINES** - The necessary addition required to accentuate eyebrows, eyelashes and lips.

**SHADOWS** - Darkened areas used to define furrows, hollows and other noticeable depressions in the skin.

**HIGHLIGHTS** - Contrasts to shadows. Lighter colors, used to give an appearance of roundness or elevation to any part of the face.

**BLENDING** - The smoothing together of two or more colors used, to eliminate abruptness of the colors.

## Day Two

### Objectives:

1. Students will verbally explain the affects of history on make-up designs.  
(comprehension)
2. Students will look at pictures of faces and orally classify which historical period each style comes from. (analysis)
3. Students will orally describe the designs for the Renaissance period, the Elizabethan period and the Roaring Twenties for a female and a male.  
(synthesis)
4. Students will orally give examples of hair styles from three different historical periods. (application)

Activity: Lecturing, questioning to review history (questions at end of lesson plan)

### Lesson:

#### I. History

A. What is a period play? - a period play is a play that is set within a specific time period. The performance of that play has to adhere to the styles of the time in history, especially in set, costumes and make-up.

1. In time other than the present or the future.
2. Story depends on historical events

#### B. Effects

1. Hair - look at how women wore their hair - up or down; long or short; bangs or no bangs; curly or straight men - long or short; pony tails; mustaches, beards, or both or sideburns.
2. make-up - look at what they emphasize during the period  
pale or dark; make-up on men; moles; thin or full eyebrows;  
thin or full eyelashes.
3. accessories - look at what they wear  
big, small or no jewelry; hats, headband, wigs, or flowers
4. attitudes - look at how they acted, who was in power positions,  
personality



5. social status - what rank do the characters hold  
poor, middle class, upper class, royalty or rich

## II. Different Periods

- A. Greek - upper class women: rosy cheeks and lips, whitened faces, darkened eyebrows. Hair: dyed red or blue not uncommon
- B. Roman - women and some men: whitened faces, rouged cheeks and lips, darkened eyebrows. Hair: dyed blond or red, wigs, men painted on hair if balding  
Beauty patches made of leather
- C. Middle Ages - White lead is used to achieve paleness, red cheeks and lips, various colors of eye shadow.
- D. Renaissance - women plucked eyebrows to get a fine arched line, sometimes shaved completely off. Hair: Black and blond, not red
- D. Elizabethan - Hair: red, wigs were popular Skin: still pale, faces spotted with black dots.
- E. Seventeenth Century - Face: still whitened, with powders or washes, darkened eyebrows, eye shadow in blue, brown or gray, rouge, pink or flesh powder and of lip rouge worn by men, fashionable men wore patches
- F. Eighteenth Century - Face painting and patching continued to flourish, excessive rouge.
- G. Nineteenth Century - Make-up use began to fade, light powders and lotions acceptable. Then the use began to flourish again in the 1860's.  
Hair: Early on wigs were fashionable for women, usually black or blond, by end of century brown and black hair were favored, even to points of dying on beards as well as hair
- H. Turn of Century - Hair: less use of wigs, dying to auburn, swept up.  
Face: use of eye shadow, eyebrow pencil, mascara, and lipstick became widespread.
- I. Twenties - Face: geranium and raspberry lips and pale complexion, eyebrows thin  
Hair: short

J. Forties and Fifties: Face: less use of artificial make-up, lips still bright, yet less use of rouge, bases pink to tan, no longer plucking eyebrows. Hair: Bee hives, fixed styles

L. Sixties - Face: natural look was out, emphasis from mouth to eyes, eyes heavily lined, shadows, false eyelashes. Hair: tinted, rinsed, dyed, teased, ironed, abused

### III. Review (Questions)

A. How would you design the make-up for a male and a female in the

1. Renaissance
  2. Elizabethan
  3. Roaring Twenties
- (comprehension)

B. What are some hairstyles from three different historical periods?  
(knowledge)

### IV. Preview for Old Age make-up

A. What depicts old age? (answer should come from students' ideas.  
Specific information will be given in next class.)

B. Bring in a picture of an elderly person of own gender - students' will do design for their face

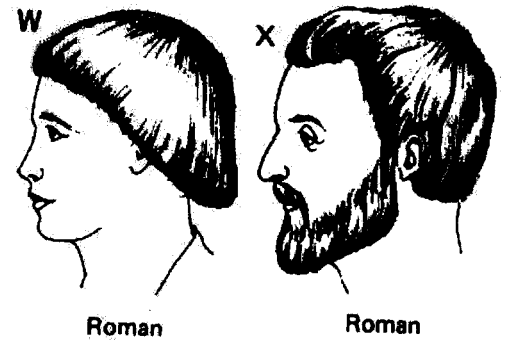
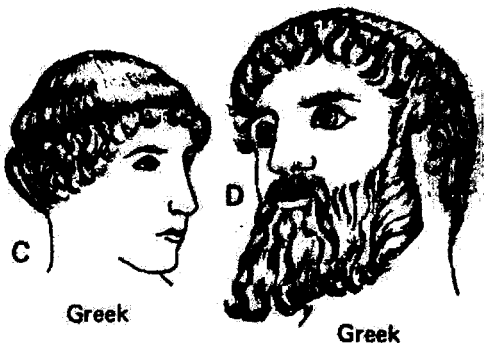
C. Read The Importance of Being Earnest by Oscar Wilde

1. Due in three days
2. Will be used for character design

Materials needed: Overhead of information on time periods (need to type up own), example pictures from a few of the time periods, overhead of the face, overhead projector

Sources: Jaremski, Kathy. Stage Make-up. Notes 1992.

Liszt, Rudolph G., Dr. The Last Word in Make-Up. New York, NY: Dramatists Play Service, 1977.



M

E

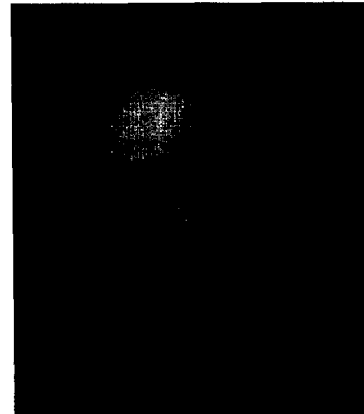
N



Abraham Lincoln



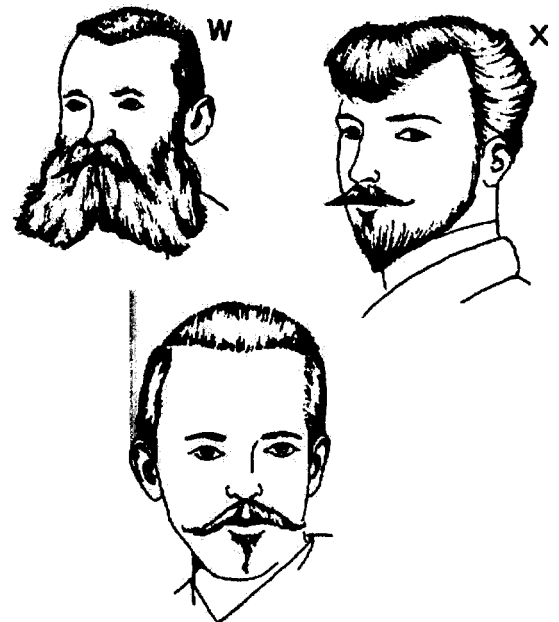
King Pelinore



Johannes Fuggar



Nineteenth Century



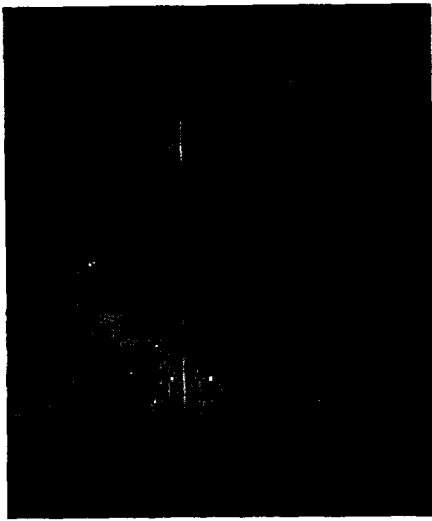
Late Nineteenth  
Century (1800's)



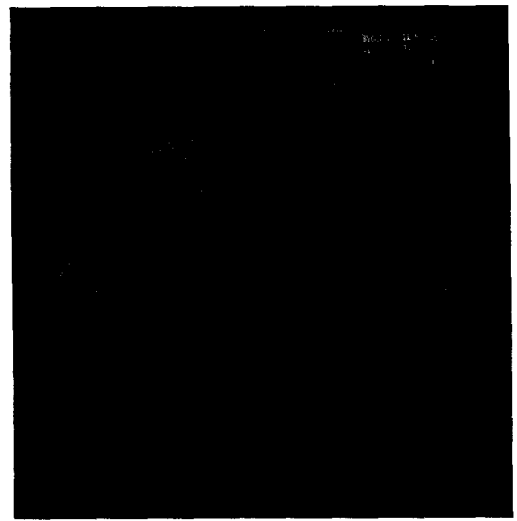
Greek



Roman



Queen Elizabeth I



Sixteenth Century

# Women



Late  
1800's



### Day Three

(Note: the activity used on days three and four can be divided up as the teacher sees fit. You can take one day or two to finish the activity.)

#### Objectives:

1. Students will orally define "wrinkle." (knowledge)
2. Students will verbally explain how a wrinkle is created with make-up.  
(comprehension)
3. Students will apply old age make-up to their own faces. (application)
4. Students will orally suggest corrections to their classmates on each others old age make-up. (synthesis)

#### Activity:

Students will bring in pictures of elderly people, of their own gender. Using these pictures, we will discuss the facial differences between themselves and the elderly. I will instruct them on how to design and apply wrinkles for old age make-up. They will begin work on their own designs for old age make-up at end of class.

#### Lesson:

##### I. Preview for Old Age Make-up

- A. What sets elderly people apart from you?
- B. Describes the facial features of an elderly person

##### II. Wrinkles

- A. Definition - a wrinkle is a crease within the skin
- B. Creating

1. Shadow - a line of shadow is drawn where you want the wrinkle
2. Highlight - a line of highlight is drawn under the shadow, or if the wrinkle runs up and down, the highlight is drawn beside the shadow to the side closest to the middle of the face.
3. Blending - the shadow is blended up or out, the highlight is blended in or down. The hard edges of the shadow and highlight should be next to each other, Then they are blended away from each other to create a soft edge.

##### C. Placement of (details on diagram of face)

1. Nasal labial folds (mouth area)
2. Crows feet (beside eyes)
3. Forehead
4. Chin
5. Neck

### III. Assignment

- A. Old Age Design - using what they learn in class and the pictures they brought in, the students will design Old Age Make-up for their own faces.
  1. To be worked on in class after lecture
  2. I will assist by answering questions and giving suggestions
- B. Old Age Application - design is to be finished at home.
  1. Students will present designs to me and the class
  2. Using the techniques that I show in class, the students will apply their designs to their own faces.

Materials needed: Overheads of old age make-up, overhead of face, print outs of face for designs, overhead projector

Sources: Jaremski, Kathy. Stage Make-up. Notes 1992.

Liszt, Rudolph G., Dr. The Last Word in Make-Up. New York, NY: Dramatists Play Service, 1977.

Day Four  
(continued from Day Three)

**Objectives:**

1. Students will orally define "wrinkle." (knowledge)
2. Students will show how a wrinkle is created with make-up on their faces.  
(comprehension)
3. Students will apply old age make-up to their own faces. (application)
4. Students will orally suggest corrections to their classmates on each other's old age make-up. (synthesis)

**Activity:**

Students will present the designs of old age that they created for their faces to me and the class. Then, using the techniques that I showed them they will apply this design to their own faces. The students will provide suggestions for improvement to each other. They will adjust their designs, and present final outcome.

Review for test

**Lesson**

**I. Presentation of designs**

- A. Pictures - students will show the picture they chose for example of old age.
- B. Designs - students will present the designs they created for their faces

**II. Application activity**

- A. Students will apply their designs to their faces
- B. After looking at each outcome
  1. students make suggestions for improvement by classmates
  2. make changes on faces
  3. present final outcome

**III. Review for test**

- A. Definition of make-up - The art of applying grease paints and powders to beautify or alter the appearance of the face to make it look like or suggest a typical or specific character.

B. Corrective make-up - making the facial features stand out under lights and improve appearance of the face

1. shadows: darkened areas used to define furrows, hollow and other noticeable depressions in the skin.
2. highlights: lighter colors, used to give an appearance of roundness or elevation to any part of the face.
3. blending: the smoothing together of two or more colors used, to eliminate abruptness of the colors.
4. lines: necessary addition (of usually dark color) required to accentuate eyebrows, eyelashes and lips, applied in a hard line.

C. Old age

1. wrinkles - crease in skin
2. application - line of shadow then blended up or out; then line of highlight a long hard edge of shadow and blend down or in.

D. Period - ( students need to look over each period in their notes)

1. styles in  
hair and make-up
2. historical events and attitudes of time

IV. Reading of The Importance of Being Earnest is due tomorrow.

Materials Needed: Print outs of face for designs, make-up kit, chalk and board

Sources: Jaremski, Kathy. Stage Make-up. Notes 1992.

Liszt, Rudolph G., Dr. The Last Word in Make-Up. New York, NY: Dramatists Play Service, 1977.



## Day Five

### Quiz Objectives:

1. Students will write out the definition of make-up. (knowledge)
2. Students will write an explanation of how to apply corrective make-up. (comprehension)
3. Given two design, students will judge which design is corrective and which is old age make-up. (Evaluation)
4. Students will modify an incorrect design for the Renaissance period. (synthesis)

Activity: Students will take a T/F, multiple choice, matching diagrams and essay to test over definitions of make-up, corrective make-up, old age, and period make-up.

### Lesson:

- I. Definition of make-up - The art of applying grease paints and powders to beautify or alter the appearance of the face to make it look like or suggest a typical or specific character.
- II. Corrective make-up - making the facial features stand out under lights and improve appearance of the face
  - A. Shadows: darkened areas use to define furrows, hollow and other noticeable depressions in the skin. ex. temporal hollows
  - B. Highlights: contrast to shadows. Lighter colors, used to give an appearance of roundness or elevation to any part of the face.ex. top, middle of nose
  - C. Lines: the necessary addition required to accentuate eyebrows, eyelashes and lips. ex. eyeliner and lip liner
- III. Old age
  - A. Wrinkles - a crease in the skin
  - B. Application
    1. Shadow - a line of shadow is drawn where you want the wrinkle
    2. Highlight - a line of highlight is drawn under the shadow, or if the wrinkle runs up and down, the highlight is drawn beside the shadow to the side closest to the middle of the face.

3. Blending - the shadow is blended up or out, the highlight is blended in or down. The hard edges of the shadow and highlight should be next to each other, Then they are blended away from each other to create a soft edge.

#### IV. Period make-up

##### A. Elizabethan women

##### B. Correct mistakes (incorrect and correct examples included)

Materials needed: Test questions, print outs of face for design questions.

Sources: Jaremski, Kathy. Stage Make-up. Notes 1992.

#### Discussion Objectives:

After reading The Importance of Being Earnest:

1. Students will demonstrate their understanding of stage make-up by verbally explaining how to apply highlights and shadows to accentuate features and create wrinkles. (comprehension)
2. Students will tell how they would do the make-up for Lady Bracknell in a production of The Importance of Being Earnest. (application)
3. Students will discuss why the history of England would influence the make-up of the characters in The Importance of Being Earnest. (analysis)
4. After being shown designs for characters in The Importance of Being Earnest, students will judge which designs are good and which are bad, by discussing the differences. (evaluation)

Activity: The class will hold a discussion using the questions in the outline of the lesson. The first four questions serve as a review of the make-up skills that the students have learned in the previous class periods. During the majority of the lesson, the teacher will lead a discussion on given circumstances within a play, specifically the given circumstances in The Importance of Being Earnest.

#### Lesson:

##### I. Review

##### A. Importance of theatrical make-up

1. Enhance facial features
2. Give color to the face

3. Prevent actor/actress from looking washed out on stage

## B. Highlights and shadows

### 1. Definitions

- a. Shadows: darkened areas use to define furrows, hollow and other noticeable depressions in the skin. ex. temporal hollows
- b. Highlights: contrast to shadows. Lighter colors, used to give an appearance of roundness or elevation to any part of the face. ex. top, middle of nose

### 2. Effects of

- a. Shadows - depression in the skin
- b. Highlights - roundness or elevation

### 3. Use in old age - create wrinkles

- a. Shadow - a line of shadow is drawn where you want the wrinkle
- b. Highlight - a line of highlight is drawn under the shadow, or if the wrinkle runs up and down, the highlight is drawn beside the shadow to the side closest to the middle of the face.
- c. Blending - the shadow is blended up or out, the highlight is blended in or down. The hard edges of the shadow and highlight should be next to each other, Then they are blended away from each other to create a soft edge.

## Questions

- [1. What is the importance of make-up in theatrical productions? (comprehension)
- 2. What are highlights and shadows? (comprehension)
- 3. What different effects can highlights and shadows make? (application)
- 4. How would you apply highlights and shadows to create old age? (application)]

II. Circumstances within the play - this includes the period of the play, but deals with more than just the period.

A. Historical factors - these factors affect the whole play

1. Setting - time: this includes the year, month, day, and time of day.

place: this includes the country, state, city, inside or out, type of building, room in the building.

2. Background of each character

How the character was brought up. What type of childhood he or she had. What his or her parents are like. Heritage.

3. Styles of the time

What the people of the time wore, make-up, attitudes, accessories

B. Personal factors - these factors differ with and specifically affect each character

1. Age - how old the character is

2. Gender - male or female

3. Personality - happy, sad, aggressive, mean, caring, quiet, loud, etc.

4. Economic and social status - how much money the character has, what positions he or she holds in the community, what the public thinks of him or her

[5. What conditions within a play would determine the make-up design of a character? (analysis)

III. The Importance of Being Earnest

A. Lady Bracknell

1. History

2. Personal characteristics

B. Other characters

1. Differences in designs

2. Determining best design (a correct and incorrect design are included for the two characters John Worthing and Gwendolyn)

[6. How does the history of England, up to the time of the play, influence the make-up of each character in The Importance of Being Earnest? (analysis)

7. How would you design the make-up for Lady Bracknell in The Importance of Being Earnest? {giving a rough explanation} (synthesis)
8. What factors within the play influences the design for Lady Bracknell? (analysis)
9. Who would do something different? Explain. (evaluation)
10. Which of the tow designs given for each character in The Importance of Being Earnest best fits the character? (evaluation )]

#### IV. Closing

##### A. Review

1. Historical factors - these factors affect the whole play
2. Personal factors - these factors differ with and specifically affect each character

##### B. Preview for character analysis

1. Look at the characters John Worthing (Jack) and Gwendolyn
2. Think of a general analysis (think about personal factors)

Materials needed: Print outs of designs for characters in The Importance of Being Earnest, correct designs and incorrect designs.

Sources: Jaremski, Kathy. Stage Make-up. Notes 1992.

Liszt, Rudolph G., Dr. The Last Word in Make-Up. New York, NY: Dramatists Play Service, 1977.

Wilde, Oscar. The Importance of Being Earnest. New York, NY: Chelsea House Publishers, 1988.

**QUIZ**  
**PERIOD MAKE-UP**  
**THEATRE 2**

**T/F. Write T in the blanks of those statements you believe are true. Write F. in the blanks of those statements you believe are false.**

- \_\_\_\_\_1. Lines are used to define furrows, hollows and other noticeable depressions in the skin.
- \_\_\_\_\_2. Highlights contrast to shadows. Lighter colors, used to give and appearance roundness or elevation of any part of the face.
- \_\_\_\_\_3. Blend highlights and shadows for a wrinkle away from each other.

**Multiple Choice: For each statement choose the best answer that fits in the blank.**

1. A wrinkle is a \_\_\_\_\_ in the skin.
- a. indent
  - b. raise
  - c. crease
  - d. blemish
  - e. tear
2. Shadow is \_\_\_\_\_ up in the application of the wrinkle.
- a. blended
  - b. placed
  - c. curved
  - d. extended
  - e. angled

**Listing : For each period list the different make-up trends that adhere to that period**

1. Elizabethan

2. Greek

3. Roman

**Diagram: On the diagram of old age make-up, make modifications to make the design correct.**

## **Quiz Key**

### **T/F**

1. F (knowledge)
2. T (knowledge)
3. T (knowledge)

### **Multiple Choice**

1. c. crease (knowledge)
2. a. blended (knowledge)

### **Listing**

1. Hair: red, wigs were popular Skin: still pale, faces spotted with black dots.  
(comprehension)
2. upper class women: rosy cheeks and lips, whitened faces, darkened eyebrows.  
Hair: dyed red or blue not uncommon. (comprehension)
3. women and some men: whitened faces, rouged cheeks and lips, darkened eyebrows. Hair: dyed blond or red, wigs, men painted on hair if balding  
Beauty patches made of leather. (comprehension)

### **Diagram**

Should add wrinkles round the eyes for crows feet, under the eyes for bags, on the forehead, on the lips, nasal labial folds (beside the mouth), more along the neck and chin line. (evaluation and application)